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JAN 10 1947

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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

Eileen Busek, former traffic manager, Station KWSC, has joined the staff of Station KSAN, San Francisco.

Gloria Thompson, formerly in charge of *Person to Person*, a popular program on Station KWSC, has joined the staff of Station KOMO, Seattle.

Justin Miller, NAB president, has been appointed chairman of the National Radio Division of the March of Dimes campaign for 1947. He held the same post in 1946.

Lyda Ickler, Finletter school, Philadelphia, has signed a contract with Station WFIL to write all of the scripts during 1946-47 for the *Science Is Fun* radio series.

Charles S. Young, who has been with Westinghouse 29 years, 18 of which were with Westinghouse Radio Stations, is the new manager of Station KEX, Portland, Oregon.

Harold A. Engel, Station WHA, University of Wisconsin, is the new editor of the *NAEB News-Letter*, the official publication of the National Association of Educational Broadcasters.

Tracy F. Tyler, *AER Journal* editor, was a delegate from Eta Chapter, University of Minnesota, at the District IV Conference of Phi Delta Kappa, Lincoln, Nebraska, November 15-16.

Harold B. McCarty, Station WHA, University of Wisconsin, radio chairman, National Congress of Parents and Teachers, attended the New Orleans meeting of the organization in early December.

Betty Thomas Girling, director, Minnesota School of the Air, spoke on "Children's Radio" and presented a demonstration program at the Minnesota Radio Council meeting, December 5, at the Center for Continuation Study, University of Minnesota.

Station WQXR, New York, is presenting programs of representative musical works during November, December, and January. These broadcasts are to serve 450 Queens College students who, in February, will take the Junior Comprehensive Examination in Language, Literature, and the Arts.

Station WBRU, Brown University, the first campus "gas pipe" station to be established, celebrated its tenth anniversary November 30. The Yankee Network, consisting of 23 stations in the New England states broadcast the anniversary program December 4. This was the first campus station production to be carried by a major network.

Hazel Kenyon Markel, Station WTOP, Washington, D. C., has been appointed secretary of the Washington Chapter, the Reserve Officers of the Naval Services. In this capacity she will serve as a member of the Executive Board. During the war, Mrs. Markel served in the Navy's Office of Public Relations, where she was in charge of all network women's programs.

John Blake, Station KWSC's new production manager, paid a visit recently to radio studios in Los Angeles.

Betty Schmidt, chief of women's programs, Station KWSC, last year, recently joined the script department of Station KYA.

George Frese, who has been with the Armed Forces network, recently rejoined Station KWSC, State College of Washington, as chief engineer.

Station WGN, Chicago has started construction of a television station to be operated on 186-192 megacycles. WGN also operates AM, FM, and facsimile stations.

Station KAEO, College of the Pacific, Stockton, California, went on the air December 4 as the twenty-sixth member station of the Intercollegiate Broadcasting System.

Eleven CBS staff members are giving courses in radio writing and other subjects related to broadcasting in the New York metropolitan area during the 1946-47 academic year.

John J. Groller, an AER member who was formerly on the staff of the McClatchy Broadcasting Company, Sacramento, California, writes that he is now at Ithaca College, Ithaca, New York.

The Association of Women Directors of the NAB has announced a letter contest on the subject, "What I Think About Radio." The contest closed December 6. Winners received 204 radios.

George W. Slade, AER member, formerly with Station WBZ, asks that his address be changed to Lowell Institute Co-operative Broadcasting Council, 28 Newbury Street, Boston 16, where he has been assistant director since December 1.

Station WQXR, high-fidelity station owned by *The New York Times*, celebrated the tenth anniversary of its call letters on December 3. Its predecessor, W2XR, was an experimental station owned by John V. L. Hogan, well-known radio engineer.

Exploring the Unknown, a radio series dramatizing some of the latest discoveries in the fields of science and health, has been made available in recorded form. Nine titles are available from Recordings Division, New York University Film Library, 26 Washington Place, New York 3.

Johns Hopkins' Student Forum is the title of a new radio series which began, November 6, over Station WFBR, Baltimore. The series, which consists of thirteen 30-minute programs, "is to give mature students the opportunity to be heard in a serious discussion of world problems, and to give the radio listening audience an idea of what college students are thinking about and an indication of the type of minds being trained in colleges in preparation for taking part in civic and national affairs."

Ruth Barnier is the newly-appointed traffic manager at Station KWSC.

Mrs. Frank Roach has joined the faculty of State College of Washington to teach an added course in radio production.

Tom Taber, Station WKAR, Michigan State College, became educational program director, Station WILL, University of Illinois, January 1.

Lawndale school, Philadelphia, recently received from the PTA a new radio for every classroom. The school also boasts a 100 per cent PTA membership.

The AER Business Office, 228 N. La Salle St., Room 701, Chicago 1, Illinois, has a supply of the new pamphlet, *School Sound Systems*, available to members on request.

Dick Ross, formerly of stations KFPY and KFIO, Spokane, was appointed recently to the post of chief announcer, Station KWSC, State College of Washington, Pullman.

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ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate, professional fraternity in radio.
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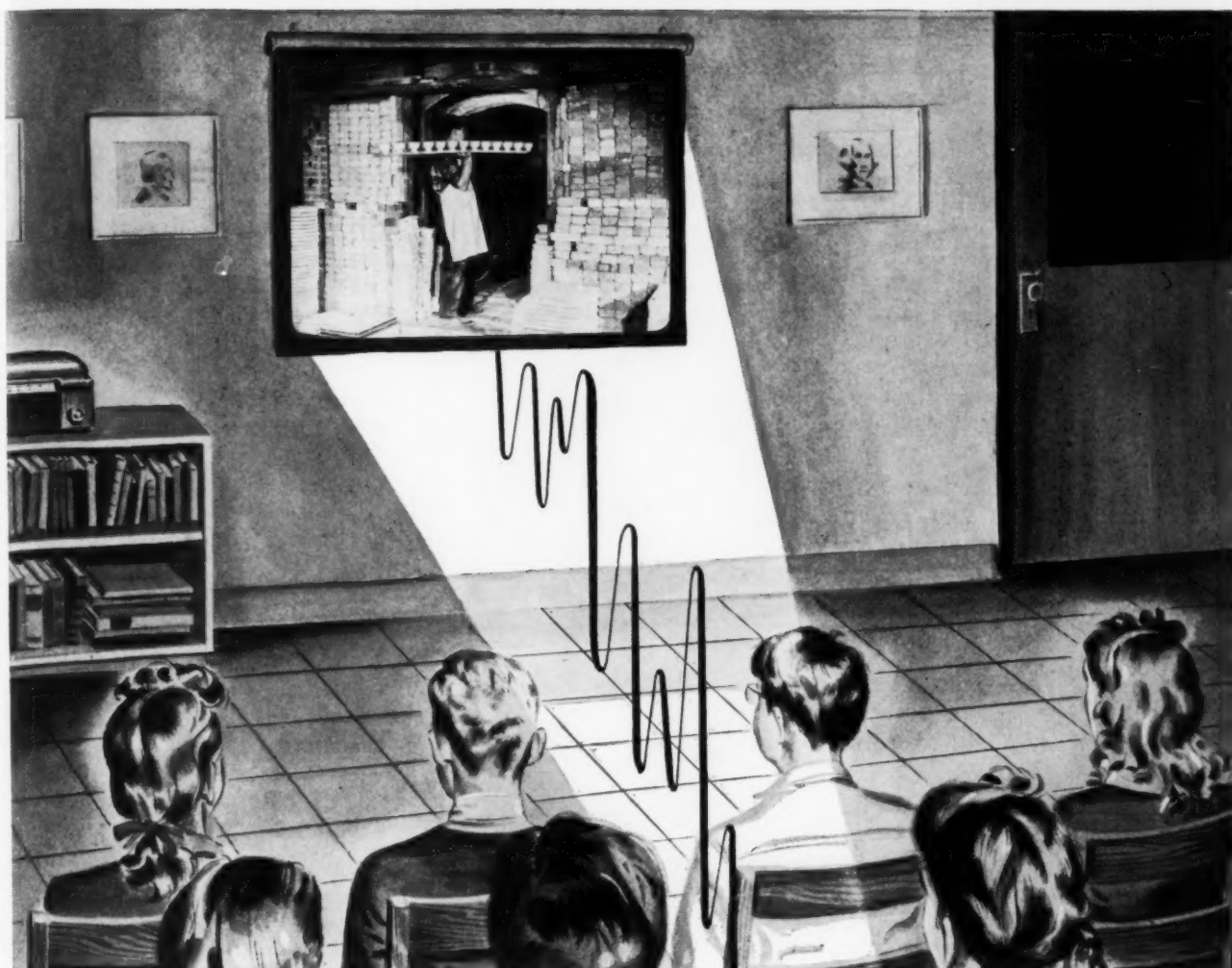
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The Journal of the AER, published monthly except June, July and August by the Association for Education by Radio. Association and Business Office: 228 North LaSalle Street, Chicago 1, Illinois. Editorial Office, to which all material for publication should be sent: 111 Northrop Memorial Auditorium, University of Minnesota, Minneapolis 14, Minnesota. *The Journal of the AER* goes to all members of the Association. Annual dues \$2, of which \$1 covers a year's subscription to *The Journal of the AER*. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive services. Send applications for membership to 228 North LaSalle Street, Chicago 1, Illinois. Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorials or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945 at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio and education.



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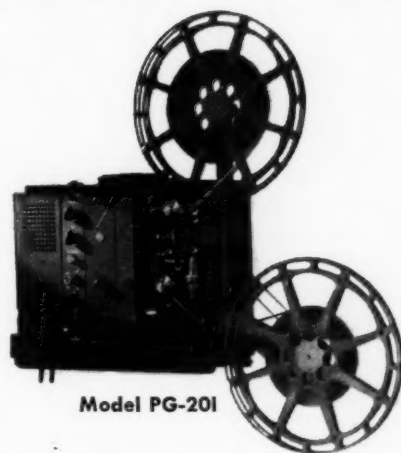
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The President's Page

HAPPY NEW YEAR! My earliest recollections of this holiday centered around the resolutions each member of our family made on those occasions for improvement of self and family living. Although full realization of these resolutions was never achieved, despite the constant reminders of those near us, we began each year with higher hopes and firmer determination to assume our individual responsibilities. Perhaps this is an auspicious time for all members of the AER family to make New Year's resolutions to promote to a greater extent the cause of education by radio. True, our family is widely scattered and in some cases we may have no nearby member to remind us of our self-made promises. We do, however, have our *AER Journal*, which should reflect the thinking of its members and keep us alert to the contributions we can make to attain our objectives. Certainly, to a greater degree, we can share our experiences and the radio materials that we have found effective.

In this issue of the *Journal*, you will find one of the scripts in the series *They Stride the Land* published through the courtesy of Marguerite Kirk who guides these programs presented by the Board of Education and the Public Library, Newark, New Jersey. I met Miss Kirk during my visit in November to Atlantic City where no less than 6,000 teachers from New Jersey were assembled for their yearly conference. Orchids are due Bob Macdougall who worked with the committee that arranged a complete radio day for these teachers. They do things in a big way in New Jersey and I consider it a great privilege to have had a part in their program. We should have a complete record of state meetings where radio played an important role.

In Detroit one of the sectional meetings of the Michigan Education Association was devoted to radio. Through the cooperation of Mark Haas of Station WJR, it was a most successful affair. William B. Lewis, Kenyon and Eckhardt Agency, spoke on "Superman" and William D. Boutwell of *Scholastic Magazine* discussed how script writing might well be included

in the English program. Elsewhere in the *Journal* you will find an account of the Philadelphia AER meeting. I wish the talk of Edgar Kobak, MBS, might have been recorded for all of us to enjoy. I have found myself quoting him frequently. There is no substitute



lators to listen to her programs. Of course, she's an AER member now, so we'll be hearing more of her.

Two new committees have been set up. The Budget Committee headed by Dr. William B. Levenson and the Script Committee, by James Macandrew. They promise to have a report for us in the February issue. Our new Membership Chairman is Nadine Miller, and, by the way, have you told your friends about the AER and encouraged them to join our ranks? The Constitution Committee is reviewing the many fine suggestions sent them and will have a revised copy for distribution before long.

I trust that all of us are working diligently to establish programs that will promote "peace through understanding." We have a great responsibility and a great opportunity in our field of radio to help build world understanding.—KATHLEEN N. LARDIE.

Sacramento, California

Sacramento AER joined with the Sacramento Visual Education Association in a luncheon in St. Paul's Guild Hall, November 25. The principal address was given by William J. Ratcliff, program director, Station KROY, on the topic, "Radio Joins the Three R's." Mr. Ratcliff, in connection with his talk, made available the results of his research covering educational programs of the four major networks.

Presiding at the luncheon was Lloyd Sweetman, president, Central Valleys Section, Audio-Visual Education Association. Among the sixty-five guests present were: Francis Noel, director of audio-visual aids, California State Department of Education; Mrs. Elizabeth Goudy Noel, president, Southern Section, Audio-Visual Association; Frances Frater, educational director, McClatchy Broadcasting Company; and Dr. Richard H. Reeve, president, Sacramento AER, and director, Sacramento College Radio Workshop.

The luncheon was a first-day feature of the three-day conference and institute of the California Teachers Association, Northern Section, and was the first time since the war that the 4,500 teachers of the area had assembled for a combined institute.

for AER meetings where members can meet "face to face" and talk "radio."

With the completion of the many new FM stations throughout the nation, there will be greater need for intensive working together so that each region will be able to render a highly efficient service to its community. You have read the recent report of the AER meeting in Chicago. No written report, however, could picture adequately the enthusiastic meetings and the inspiration given officers and members. It is not too early to plan attendance at the Columbus meeting, May 1 and 2. It is hoped that each region will have adequate representation.

I just finished reading Mary Gran-nan's new book, *New Just Mary Stories* [Thomas Allen Limited, Toronto, publishers]. I couldn't resist reading them aloud to my daughter Marileen. They bring back memories of the stories Mary told us the first time we met at Columbus several years ago. I ordered a copy for Ruth Fenner who is visiting us from Australia. She has been presenting radio programs directed to the very young [2-3-4 years] in Sydney, Australia. She tells me that the children sit up in their perambu-

Listening—the Neglected Phase of Communication

LISTENING HAS GROWN IN IMPORTANCE in recent years, especially in the past two decades. Probably the rapid development of radio has been a major factor in bringing into bold relief the importance of listening. But whatever the reason may be, one can't help wondering whether or not, on the average, listening operates at its most effective level.

Considerable pessimism was expressed by John K. Sherman, literary, music, and drama critic of the *Minneapolis Tribune*, in a recent column [October 27, 1946]. Entitled "The Decline of Listening: It Takes Two to Converse," the article contends that the art of conversation has declined because conversation implies listening and, as Mr. Sherman states it, "Conscientious and attentive listeners these days can be counted on the fingers of one hand."

The point Mr. Sherman makes suffers not at all because his essay is in satirical form, containing as it does such suggestions as: "Courses in listening should be started in all institutions of higher learning. Children who show signs of good listening characteristics should be awarded scholarships. Parents with listening children should be persuaded to have more. It would be vastly in the interests of brilliant conversationalists to subsidize young people who are unusually gifted in listening." One only wonders whether every teacher who read the article realized the implications.

It is the firm belief of this writer that the art of listening is one of the more important educational objectives in today's society. Certainly, among the group which Dr. William G. Carr classified as the "Objectives of Self-Realization," it ranks in importance with speech, writing, and reading.¹ Yet few teachers give the attention to listening that they do to each of the other three. In fact too much English teaching today probably stresses reading disproportionately to the place it now holds in the lives of typical Americans.

Modern inventions, such as the telephone, the movies, and the radio, while they place new emphasis on listening and speaking activities, necessitate the development of higher aural faculties. If the schools only teach young people to be critical of what they read and to select their reading through the use of reasonable standards of excellence, what defense will these youth have against the spoken word as they hear it in conversations, at the movies, and on the radio?

Is it any wonder that we have been told for more than a dozen years that "people are less critical of things heard than of things read. They are more suggestible when the suggestion is spoken than when it is written . . . [and that]

The radio has a somewhat dulling effect on the higher mental processes of the listener. He is definitely less critical, less analytical, more passively receptive, when listening to the radio than when he is face to face with the speaker."²

This is not a healthful condition. The writer pointed out recently that individuals today spend one hour a week at the movies, five hours reading newspapers and magazines, and twenty-five hours listening to the radio.³ Thus, their attitudes and tastes are being determined primarily by media which appeal to the ear, whereas their training has largely neglected such media. A further complication these days is that much—too much, perhaps—radio listening is of an inattentive type: the radio is on for long periods when interest is centered on some other activity.

These, and other considerations about which lack of space curtails discussion, suggest a complete re-study of the English curriculum. Such a study should take into account modern objectives of education and the needs of individuals in an atomic age. The same considerations also suggest an examination of the attention being given to radio in the schools. Radio workshops are being established in many schools, particularly senior high schools; also curricular use of radio programs is growing. How much attention is being given to the development of appreciation and discrimination with respect to radio offerings?

It is easy for the school to concentrate its radio instruction on the production of programs. Such experiences in themselves constitute an important lesson in appreciation. But the next step, and an essential one, is for the teacher and pupils alike to begin working on program evaluation. Such evaluation, in the case of programs listened to as curricular supplements, will help the student and the teacher. When evaluations are shared with the broadcaster, all three will become more aware of educational objectives and the contributions radio programs can make to them. As a result, programs will be improved and school instruction greatly enriched and facilitated.

Evaluation is no less important in the case of programs selected for leisure-time listening. If, as broadcasters so often assert, the public gets the programs it desires, the better critic the average citizen becomes, and the more he supplements his evaluations with direct and appropriate action, the sooner will American radio live up to its promise as one of democracy's important educational and cultural agencies.—TRACY F. TYLER, *Editor*.

¹McGregor, Douglas. "The Psychology of Radio." *Harvard Alumni Bulletin* 37:250; November 23, 1934.

²Tyler, Tracy F. "English and Radio Today." *English Journal* 35:272; May, 1946.

³Educational Policies Commission. *The Purposes of Education in American Democracy*. Washington, D. C.: National Education Association. 1938. 157 pp.

The Growth of Educational FM

DESPITE THE DELAYS due to the lack of materials and labor occasioned by the War, FM frequencies in the 88-92 megacycle band set aside exclusively for education have shown a remarkable increase during the past Summer. Statewide networks are now being planned in Maryland, Virginia, Connecticut, Ohio, Pennsylvania, New York, Illinois, South Carolina, North Carolina, Iowa, Indiana, Louisiana, Florida, Kentucky, Tennessee, Oklahoma, California, Alabama, Georgia, and Texas. These stations operated by the school systems or the universities, as the case may be, will supply programs for the schools, colleges, and for listening at home as well.

Wisconsin is already in the building stage having been assigned two frequencies, one at Madison and one at Delafield [near Milwaukee] for transmission to the greater population areas of the State. Louisiana is also in the building stage having had assigned to the University the frequency of 91.7 megacycles at Baton Rouge. Michigan, with a 50,000-watt station at Ann Arbor, represents to date the most powerful transmitter equipment planned for reception over a large area of the State. Maryland, on the other hand, is planning 5 stations, strategically located over the State, coordinated direction being placed on a State Educational FM Planning Committee with headquarters at the State Education Department in Baltimore.

It is evident from a summary of the present plans, that 23 of 40 actively interested States will have sufficiently powerful and well-planned transmission to cover the entire area of their respective territories.

In a statement made at the close of the past school year Commissioner John W. Studebaker said:

FM has come. The twenty cleared channels provided by the Federal Communications Commission are fast being taken up. It began with great city systems like Cleveland, New York, Chicago, and San Francisco and universities like the University of Illinois and the University of Kentucky, in addition to which we found a long list of licenses granted this spring to both individual school systems and to universities and colleges, ready to get into operation. Joining the vanguard are city systems like Kansas City, Buffalo, Newark, Detroit, Sacramento, El Paso, and universities like Columbia, State University of Iowa, University of Southern California, Michigan, Louisiana

State, University of Oklahoma, Oklahoma A. and M. College, and many others in all parts of this great country of ours. Radio was for years brought to the schools. Turn about is fair play. We are now bringing the schools to radio and the record is a good one to date.

Since the report of the Commissioner, the record has been considerably added to. There are now, according to FCC's official report, 21 stations under construction, beside the original 6, who have been operating on the old 42 megacycle band. These 21 stations are *KSUI*, State University of Iowa; *KUSC*, University of Southern California; *WCAH*, Board of Education, Buffalo, New York; *KIER*, School District of Kansas City, Missouri; *WATX*, Regents of the University of Michigan, Ann Arbor; *WBCO*, Board of Education, Newark, N. J.; *WPIL*, Providence Bible Institute, Providence, R. I.; *WCUV*, Columbia University, New York; *KOKU*, University of Oklahoma, Norman; *WISU*, Louisiana State University, Baton Rouge; *KOAG*, Oklahoma Agricultural and Mechanical College, Stillwater; *WDTR*, Board of Education, Detroit; *WIUN*, State Radio Council, Madison, Wisconsin, and *WIUV*, granted to the same applicant at Delafield, Wisconsin; *KSCU*, Sacramento School District, Sacramento, California; *WDWD*, School District No. 4, Lane County, Eugene, Oregon; *KIDE*, The Independent School District of the City of El Paso, Texas; *WDWH*, Grant Union High School, North Sacramento, California; *WSHS*, Sewanaka High School, Floral Park, New York; *KCRW*, Santa Monica School Board, Santa Monica, Cal.; *KCVN*, College of the Pacific, Stockton, California.

Applications to the FCC on hand include Fordham University, New York City; the City of San Bernadino High School District, San Bernardino, California; Indiana University, Bloomington; Michigan State College, Lansing; Purdue University, Lafayette, Indiana; Iowa State College, Ames; Board of Education, Atlanta; Pennsylvania State College, State College, Pennsylvania; Junto, Inc., an old literary society at Philadelphia; A & M College, College Station, Texas; Board of Education, St. Louis; University of New Mexico, Albuquerque; Board of Edu-

cation, Toledo; State Teachers College, West Chester, Pa.; University of Pennsylvania, Philadelphia; University of Houston, Houston, Texas; City of Jackson Schools, Jackson, Ohio; and the Oklahoma City Board of Education, Oklahoma City, Okla.

There are also twenty additional applications which have been made in which full details required for acceptance have not yet been complied with. They are Menlo School and Junior College, Atherton, Cal., San Diego School District, San Diego, Cal., San Mateo Junior College, San Mateo, Cal., Ventura County Schools, Ventura, Cal., University of Tampa, Tampa, Fla., Evanston Township High School, Evanston, Ill., Indiana Department of Public Instruction, Indianapolis; University of Kansas, Lawrence; Bay City Schools, Bay City, Mich., Michigan College of Mines, Houghton; Northern Michigan College of Education, Marquette; Central Michigan College of Education, Mt. Pleasant; Mount Pleasant Schools, Mount Pleasant, Michigan; Minnesota Economic Foundation, Minneapolis; School District of Clayton, Clayton, Mo.; William Woods College, Fulton, Mo., University of Nevada, Reno; North Carolina State Department of Public Instruction, Raleigh; University of North Dakota, Grand Forks; and Southwestern Institute of Technology, Weatherford, Okla.

Nor does the list stop here. Dozens of applications are still in the hands of applicants, completing engineering and programming surveys, waiting for appropriations or actions of Boards, to be taken up at meetings this month or in some cases immediately after the first of the new calendar year. These latter institutions or school systems represent in many cases groups which have had long experience in radio and have consistently pooled their experiences at this time to own and operate their own educational stations.

Evidence is shown everywhere of the hearty cooperation of local, commercially-owned stations and networks in furthering the effort on the part of education to provide its own facilities, with the full realization that in areas of general educational effort, news, foreign coverage, features, and educa-

tional series, the great local stations throughout this country will not cease in their efforts to provide a balanced program of entertainment, education, and news to the listening public.

The administration, programming, engineering, and school utilization work of educational radio management has now a fund of experience to its credit, not only at present by FM stations in leading school-systems and colleges but also in the regular AM stations long operated successfully in 30 colleges.

It is to this group we must look for guidance and for practical help at this time. The U. S. Office of Education and the Federal Radio Education Committee, its working partner, have anticipated the demands to be made upon them both this year and are ready to extend to every new station, the fullest cooperation and personal services of their staffs in solving the individual problems, bound to arise, as transactions are completed and stations go into operation. Meanwhile, the booklet, *FM*

in Education, has been revised to bring it up to date and no effort will be spared to increase the scope of the work and further the extent to which the frequencies assigned to education will blanket the country in the next five years. This is the goal that has been set up and both the state-planned networks and individual stations will find the cooperation they need at their disposal in Washington. — FRANKLIN DUNHAM, chief of radio, U. S. Office of Education.

Radio Passes the Marygrove Entrance Examination

MY CLASSICAL FRIENDS have been raising their eyebrows these last few years as I have grown more and more excited about radio. We all used to agree that radio was an out-of-school interest, if an interest at all; we all felt that it could hardly come into a serious discussion of art. Some of them still feel that way, and, when I admit that radio is on my teaching program, that it's a two-hour, two-semester course, they sympathize—and wonder.

Truly, I'm still wondering, but there's no need for sympathy. I find it a full-time, full-hearted teaching assignment, and am quite as enthusiastic about it as I am about French, criticism, or English literature.

First of all, I'm convinced that radio has come to the classroom, the college classroom, to stay. It's a course we cannot keep out—and keep a happy student body. [No, there's nothing like a whole college enrollment in our course; but the students know that it's there, that they may take it if they have the requirements and can fit it into their schedules; they have the satisfaction of saying: "Yes, we have a radio course," if they're asked.] It is there for the speech majors, the journalists, the teachers—and for anyone else who wants it.

"And what do they get out of it?" This is not from my classical friends, but from the "practical," dollars-and-cents critics. "Why don't they go right into a station and learn from the ground up?" Why not, indeed? Because they have matriculated in a four-year college and haven't time for studio work except during summer vacation time, and we do recommend field work

in a real radio station [with serious warnings about the fascination of the place, the difficulty of breaking away when the school bell rings in September, and of the importance, for complete personal development, of coming back to college.]

We make no pretense of giving our students the kind and amount of experience they could get in an actual station. Our aim is to give them an over-all picture of radio—as it is developing: its history, the possibilities of positions in the field, some simple production techniques. We do believe that radio has attained at least the "age of reason [though, of course, not all stations, producers, or script writers qualify here]. We do believe that there is an established body of knowledge connected with radio that wins for it its place in the college curriculum.

My classical friends will argue that many subjects have "made" the college curriculum that are surely not college subjects from the traditional point of view. And my classical friends know that I lean heavily toward the traditional. Surely I must now withdraw, or admit that my viewpoint has shifted.

But, no, it hasn't. I cling to the classics with one hand and grasp at radio with the other—and hope for union between these two world forces. I believe that radio may salvage the classics.

Funny? No, I mean it. I believe that somehow or other, and I'm not prepared to establish this point beyond conjecture, the radio can bring back some of the good things our modern educational systems have lost. You ask for evidence, and I suggest that you dial KUOM [Minnesota School of the

Air] for *Adventures in Music*; WKAR [Michigan State College] for *Radio Reading Circle*, *Book Man*, *A Book—A Poem—A Play*; or KALW [San Francisco public schools] for *House of Poetry*; WSUI [State University of Iowa] for *Book Shelf*, *Greek Literature*, *French Literature*, *American Literature*; WILL [University of Illinois] for *The World in Books*, *Oral Interpretation of Literature*, and *Inside the Books*.

Then check on your own college stations. They may be carrying a program you've been pining to hear; and if they're not, why not suggest it. Remember, radio has arrived, and the colleges are on the receiving side, too.

But if radio is to become this leaven of society, this "salt of the earth," more than college stations must be doing something about it. And more than colleges are already at work. Public school systems—north, south, east, and west—have established, or are establishing, dynamic radio councils. Check the number carrying well-organized weekly programs; then notice the listings! Oh, there are science hours aplenty, home-making, physical education—but you will also find poetry reading programs, book clubs, French hours—everything but Caesar and Cicero [and I think we're only waiting for some vigorous Latinist to see the possibilities of a Hannibal crossing the Alps story—with sound—to put Latin on a commercial basis.]

Besides the over-all view of radio, what do the speech majors, the journalists, the teachers get out of Introduction to Radio? I suppose it is only a truism to say that microphone work is one of the strongest motivating forces a speech teacher may find. Students

who find no reason in everyday life for invigorating their general speech patterns begin to do something about slovenly articulation after the give-and-take of a laboratory period "at mike." It is superfluous to say [but it might as well be mentioned] that such a course prepares students to speak effectively over a P.A. system *sans* blast or s-s-s-s-ing, an art many of us teachers and administrators might cultivate.

To the journalists we offer comparable techniques: the use of the teletype, newscasting, on-the-spot pick-up. Almost everything in the radio course is grist to the journalist's mill. [Our cub reporters even do a good job on reporting the news of the class for the paper.]

To the student preparing for teaching, our Introduction to Radio course, up to this point in its development, has not made so specific a contribution as to students of some other departments. True, we had heard of educational radio; we knew a little about the work of the Chicago Radio Council and displayed some of its booklets; we knew, too, that the radio program of the Detroit system contributed greatly to the national reputation of the Detroit Audio-Visual Department. We knew all this, in passing; we had not realized its significance; we had not guessed its implications.

Last summer's course has awakened me to the possibilities of developing, through this study of an art that unites the arts, true critical standards, a sensitive appreciation of values. Once a student group working on sound effects has struggled to convince a keen studio group, the individuals are not so likely to be satisfied with less good sound on commercial shows. Once they have learned that sincerity of interpretation, honesty of presentation make characters sound real, they are not so likely to fall victims to the sentimentality which seems to be enfeebling the mental muscles of Mrs., Miss, and even Mr. America.

No doubt about it—radio is a marvel! It has been called the leveler of society, the great democrat, the modern "cracker barrel," and all of these are good titles, worthy of so powerful an instrument of democracy. I would like to submit, for my classical friends' consideration, that with the right people in the right places: program planner, producer, actors, and all the before, afters, and in-betweens, it may even become a new and verdant Athen-

ian Grove, that it may yet bring us to the feet of another Aristotle, that because of it we may be inscribed in his-

tory as the "radiopatetic" school.—SISTER MARY AVILA, Marygrove College, Detroit.

Script-of-the-Month

THEY STRIDE THE LAND
THE ARKANSAS TRAVELLER AND
THE YANKEE PEDDLER

ANNOUNCER: They Stride the Land!

MUSIC: FANFARE

ANNOUNCER: Welcome to the company of America's legendary heroes! Each week at this time the Special Features Division of this station brings you tales from America's folklore, presented by the Newark Board of Education and the Public Library. Today you will meet the slyest trader in Yankeeland—Sam Slick, the Yankee peddler—as our storyteller takes you on the road with The Arkansas Traveller and the Yankee Peddler.

MUSIC: FIDDLE "ARKANSAS TRAVELLER"

NARRATOR: Maybe you think that the Arkansas Traveller is a rather queer tune, to introduce a Yankee peddler. But the peddlers got around—they travelled all over the country—some of them on foot, some a-horseback, and some with little covered carts all fitted up like small shops. Most of them came from New England, and all of them were very, very sharp at a bargain.

MA: Cheat ye soon as look at ye, those peddlers would. . . . Well, I don't know's I mind s'much, at that. I can keep my eyes open's well as the next one, and the man's got to get up early who can best me in a trade!

NARRATOR: That's the way people felt about the Yankee peddlers. And pretty soon they began making up stories about these sharp traders. Then, after a while, they told the stories all about one person, and named him Sam Slick, the Yankee Peddler.

Maybe there never was any real Sam Slick; or maybe *every* peddler has Sam Slick for his middle name. But if you were living in . . . any little town, about a hundred years ago, you might have heard the peddler's bell [FADE] as he came down the bend of the road . . .

SOUND: BELL

LIZZIE: [CALLS] Ma! Ma! Peddler's here! Got a wheelbarrow o' stuff!

MA: [OFF] Well, tell him to rest a spell! I'll be right out! But keep an eye on him!

SOUND: BELL

SAM: Hello, little girl. Is your ma to home?

LIZZIE: [SHY] She's coming right out. She says for you to wait. . . . You the peddler?

SAM: That's right, missie. Sam Slick, at your service.

LIZZIE: My name's Lizzie. Who's that over by the cart? Your son?

SAM: This young man?—Come over here, Jo—No, this is Josiah Warren—he's learning the peddling trade along of me this year. Speak up for yourself, Jo!

JO: Hello, little girl.

LIZZIE: My name's Lizzie. . . . Oh, here's ma.

SAM: Good morning, ma'am? Now what can I sell you? Any wooden hams, wooden nutmegs, gold rings made o' brass, glass diamonds, dyed lettuce leaf seegars—guaranteed to look like the finest tobacco, ma'am—best white sand for white sugar, sawdust for brown, shoes with paper soles—what'll you buy? What'll you buy?

LIZZIE: [ASIDE] Say, tell me, Jo. If Sam Slick has trash to sell, like he says, why do you suppose he's telling my ma what a cheat he is?

JO: [ASIDE] Aw, that's all right, Lizzie. Sam just does that to get her in a good humor. That's just part of his trade talk. Now you listen. . . .

MA: I wonder you dare tell me such tales, Sam Slick.

SAM: Well, now, ma'am, I figger if I tell you the worst, you won't be surprised, no matter what you buy. You can't say I haven't warned you.

MA: So *that's* your trick. You ought to be ashamed of yourself. . . . Why, this sugar is perfectly good! White sand, indeed! I'll take five pounds, if the price is right.

[FADE] And let's see your calico, or maybe gingham would be better . . .

JO: [ASIDE] See? Sam told me that's one of the best ways to start a customer buying.

LIZZIE: [ASIDE] Well, he won't have to work very hard to make ma buy. She's been waiting for the peddler for days. The store at the crossroad never has anything she needs.

MA: What's that you're saying, Lizzie? You get along inside and mind your little brother.

LIZZIE: Yes, ma.

MA: The idea! *Telling* the peddler's boy I'm willing to buy! That's no way to get bargains! You get inside there before you do any more damage to trade!

LIZZIE: Yes, ma.

MA: Now, Sam Slick, I've got a bone to pick with you.

SAM: You wouldn't be wanting the finest bone *meal* for fertilizer, would you, ma'am? I can bring it along on my next trip.

MA: No, I would not! And I'd thank you not to joke about this! It's about the clock you sold me last time you came 'round. That handsome product of the best factory in Connecticut, I believe you said.

SAM: That I did, ma'am, that I did! Beautiful piece of work as ever I saw—don't you think so, Josiah?

JO: Why—of course, Sam. Yes, ma'am.

MA: Don't sound very sure of it, do ye? Maybe you *knew* that clock wouldn't go.

JO: Wouldn't go?

SAM: What! That superb mahogany clock . . . an ornament to any mantel . . . with the view of Niagara Falls painted on the glass . . . it won't go?—Did you wind it, ma'am?

MA: Yes, I wound it. I wound it till the key broke off. Looky here . . . what's left of the key is right here in my apron pocket.

SAM: Well, well, I declare!

MA: You look at that, Sam Slick! That key was just ordinary tin. Of course it broke! And I expect the works of the clock are just as bad. No wonder it won't run. I want my money back.

SAM: Madam, you shall have it!

JO: What? Why, Sam, you said you never—

SAM: Now, Josiah, don't you try to argue me out of it. If this lady wants to return that beautiful, that peerless object of art, that would dignify any drawing-room, I'm not the man to deny her.

MA: Ain't got a drawing-room. It's in the parlor.

SAM: Pity, though. I heard tell they got one just like it down in Washington, at the White House. Don't know's that's true, though. Can't believe all you hear. But I do know I sold one pree-cisely like that to Councilman Wilson, over to Stillwater. A town councilman! And the mayor o' Peterborough, he's got one, too. Kind of distinguished, havin' a clock just like a mayor. Oh, well . . .

MA: [WEAKENING] But what good is it, if it won't tell time?

SAM: Now, that's the point. O' course it probably needs just one little wheel at the factory—be good as new, then—'n I could bring it back my next trip. I could even leave another one like it till then—no, I couldn't either—that one's sold to Deacon Atkins in Mansfield. Well, 'twouldn't matter anyway—you want to get rid of it. Bring it out ma'am; I'll take it along.

MA: [CALLS] Liz! Lizzie! Carry out that clock—careful, though!

LIZ: [OFF] Yes, ma.

SAM: Mantel's going to look pretty empty, ma'am. Want I should show you my collection o' vases to put up instead? O' course, a vase don't give a room the dignity a clock does—but if you're set on returning it . . .

MA: My, no. A vase isn't the same thing at all . . .

LIZ: Here's the clock, ma.

SAM: Take it, Josiah. Wait a minute—don't put in in the cart till I look at it again . . . My, my. Sure is a fine-looking piece. Hate to see you lose it. . . . The image of the one Deacon Atkins is getting, isn't it, Josiah?

JO: That's right, Sam.

MA: I sort of hate to let it go, too, but I don't want a clock that won't go.

SAM: Well, it's going all right, ma'am, going off again with us. Pity the other clock is sold, or I could have exchanged that one for this. Satisfied customers, that's my motto.

MA: Exchange? That's an idea! Sam Slick, you could give me the other clock for this one!

SAM: Oh no, ma'am. Hate to disoblige you, but 'tisin't possible at all. Why, the Deacon has been waiting for his clock for near two months as 'tis. And his wife has the

Ladies' Aid meeting pretty soon—wants to show it off then.

MA: But I have a Ladies' Aid meeting next week! And I'd like to show it off, too.

SAM: I hate to make the deacon wait any longer, ma'am.

MA: Sam Slick, I've been a customer of yours for a long time. You've got to do me this favor! I can't have the Ladies' Aid thinking I couldn't afford to keep it.

SAM: I'd like to help you out, ma'am, but I don't see how I can.

MA: I'll pay you to do it! The Deacon can wait a little while longer for his clock. You give me his, and I'll give you back my old one and two dollars more!

JO: Sam—Sam—I must speak to you!

SAM: Just a minute, Josiah.

JO: But this is important. It can't wait.

MA: Now don't you let that young sprout spoil this trade, Sam Slick. If it's so important, you go over and see what he wants, but I want that clock and I mean to have it. I'll set right here.

SAM: Well, if you'll excuse me, ma'am—[ASIDE] Jo, don't you know you must never interrupt when I'm trading. You might had lost us the bargain.

JO: [ASIDE] But Sam—that's what I wanted to ask you about. That clock you're taking to the deacon is as bad as the one she has now. It won't run any better. What good does it do to trade them?

SAM: What good? Why Josiah, you'll never make a peddler, at that rate! She feels she's made a sharp bargain and got the best of somebody, and by the time she's disgusted with this clock we can talk her into trading for another one. There's a man over to Milltown, he and I have been trading clocks for two years, and he still thinks he's got a chance. Why, folks just beg to be cheated. All you have to do is give 'em something to listen to.

MUSIC: BRIDGE [PART 2 of TRAVELLER MUSIC]

NARRATOR: Yes "folks just beg to be cheated" was Sam Slick's motto—and he seldom disappoints them. His trading took him all over the country, and few people ever got the best of him—or of Josiah, either, as he learned more and more tricks of the trade. There was one day, though, or one evening, rather, when Josiah very nearly got the worst of it. They were going down Arkansas way, that time. Sam Slick had stopped off at Tuckerville to clinch a bargain, and sent Josiah ahead without the cart, to look for a place for them to spend the night. He went on quite a way without finding a place; but when he was just about to give up hope, he heard the strains of a fiddle, and came up to a rather battered-looking cabin—the only house along the road. A man was sitting on the doorstep. Jo stood in front of him, but the man took no notice.

MUSIC: ARKANSAS TRAVELLER PART I, ALL THROUGH

JO: Ahem! Er—how do you do, sir.

MAN: Do pretty much as I please, stranger.

MUSIC: FIRST 4 BARS [1-4]

JO: Do you live here?

MAN: Reckon I don't live anywheres else.

MUSIC: NEXT 2 BARS [5-6]

JO: Can I get a night's lodging with you?

MAN: Nope.

MUSIC: LAST 2 BARS [7-8]

JO: My partner, Sam Slick, will be along in a few minutes with the cart. We're peddlers. Are you sure you can't take us in?

MAN: The way I hear it, it's the peddlers that take folks in.

MUSIC: FIRST 4 BARS [1-4]

JO: Oh, you mean cheating! Well, you give us a night's lodging and we won't cheat you.

MAN: Nope. We don't trust strangers here.

MUSIC: NEXT 2 BARS [5-6]

JO: Not even to stay for the night?

MAN: Sure, stay if you want—right there on the road.

MUSIC: LAST 2 BARS [7-8]

JO: Well, then, how far it is to the next tavern?

MAN: I reckon you'll find it's some distance.

MUSIC: FIRST 2 BARS [1-2]

JO: How long will it take me to get there?

MAN: You'll never git there at all, if you stay here jawin' at me.

MUSIC: NEXT 2 BARS [3-4]

JO: Where does this road go to when it leaves here?

MAN: It ain't gone anywhere since I been here . . . just stayed right here.

MUSIC: NEXT 2 BARS [5-6]

JO: Can I get across the river down there?

MAN: Reckon you can; the ducks cross any time they want to.

MUSIC: LAST 2 BARS [7-8]

JO: Say, mister, why don't you mend the roof of your house? Looks mighty leaky.

MAN: Looks like rain. Can't mend it in the rain.

MUSIC: FIRST 4 BARS [1-4]

JO: Well, why don't you mend it when it's not raining?

MAN: It don't leak then.

MUSIC: LAST 4 BARS [5-8] CONTINUE UNDER

JO: [OVER LAST PART] Say, why don't you play the rest of that tune?

MUSIC: SHARP AMAZED CHORD

MAN: What! Stranger, you mean you know the rest of that tune? Why I was down to New Orleans to the theayter and I heard them playing it, and I been working and working to get the end of it, but all I can recollect is the start. Why, stranger, if you can play the rest of that tune you can stay in this cabin the rest of your natural life—Can you now? Here, take the fiddle and show me!

JO: Well, mister, I don't know's I want to.

MAN: Aw, don't be like that, stranger. Come on.

JO: You sure my partner and I can stay here?

MAN: Stranger, you're my bosom friend. You can even have the spot where the roof don't leak! And your friend can sleep under the table. Only play me the tune!

JO: Well, mister, since you put it like that . . .

MUSIC: ARKANSAS TRAVELLER,
PART 2 [9-16]

MAN: [EMOTE] Stranger, I thank you.
—Why, that must be your partner a-coming
down the road now. Here, let me try that
tune.

SOUND: BELL

JO: Yes, that's Sam Slick coming. Here's
the fiddle. Think you can do it?—Hello,
Sam.

MAN: You just listen!

MUSIC: PART 2, 2 MEASURES
DOUBTFULLY

SAM: Well! Music and all!

MAN: Hey, mister, I guess I don't quite
know it again . . . Play it over, will you?

JO: How about dinner for Mr. Slick and
me, if I do?

MAN: You can have everything we got
in the house—fatback and cornodgers and
my very best special moonshine! Only play
it again.

SAM: I must say, Josiah, you're a credit
to my teachings. Never knew a man could
get a civil word out of the folks 'round here.
Even to me. Mind telling me what's your
recept for it?

JO: Well, Sam, you're always telling me
"All you have to do is give folks something
to listen to"—and that's my secret, I guess.
You just listen too. . . .

MUSIC: PART 2 ALL THROUGH
[9-16]

NARRATOR: So, through using Sam's
mottoes, Josiah got them both a comfortable
meal and bed, although the misfortunes of
the ordinary Arkansas Traveller were a
standing joke all over the United States. . . .
And Sam Slick went on, from year to year,
from one tricky deal to another, the model,
so they say, for all Yankee peddlers.

You don't hear much about Sam Slick,
any more. But you still hear about some of
his descendants. Think of Barnum, for in-
stance, the great showman, and some of the
tricks he played. . . . There was one time
when his famous museum grew very crowd-
ed. People who had paid admission to see
the curiosities stayed so long that there was
hardly any room for others to get in. So
Barnum hired a boy with a good clear voice
and had him call . . .

BOY: This way to the Egress, ladies and
gentlemen! Don't miss the genuine Egress!
To your right!

CROWD: MURMUR OF INTEREST
—OH we can't miss this?—Something new?
—What's an egress?—Let's go see.

BOY: This way to the Egress!

NARRATOR: And to the egress they
crowded . . . and through, and outside . . .
for of course egress is only another word for
exit! And to get in again, each one had to
buy another ticket.

Yes, Barnum was a true son of Sam Slick.
And after Barnum, came the whole tribe of
advertisers—much more honest, we hope,
but just as good at ballyhoo. So that when-
ever you see one of those aerial blimps with
the lighted signs you might give a thought
to Sam Slick, one of America's earliest
tradesmen and advertisers!

MUSIC: BRIDGE PART II [MEAS-
URES 13 - END]

Local Association Activities

Sacramento, California

During the past year the Sacramento
AER held eight meetings. Programs
were varied in nature. One which re-
ceived very favorable reaction was an
original play, "I Turned Over a New
Leaf," by Margarette Christian, pre-
sented by two different groups of AER
members, and followed by a discussion
and comparison of the two methods of
interpretation. At another fall meet-
ing, George Skinner of Del Paso
Heights brought a group of students
to perform a Hallowe'en radio play,
and Lloyd Sweetman, audio-visual
aids director, Sacramento city schools,
played a transcription of the *Books
Bring Adventure* series, titled "In
Clean Hay."

Several guest speakers were well re-
ceived. Francis Noel, director of audio-
visual aids, California State Depart-
ment of Education, spoke on "State
Problems in Radio." Major Menth and
Lieutenant Morris from McClellan
Field talked on "Radar and Radio in
Aviation."

Representatives from the four Sac-
ramento radio stations were generously
cooperative. Frances Frater of KFBK
and the McClatchy Broadcasting Com-
pany has provided a continuous source
of information and station facilities for
meetings and demonstrations; Irving
Phillips, program director, Station
KCRA, appeared before the group to
speak on "Radio's Role in Education";
Robert R. Dumm, serving in the same
capacity for Station KXOA, spoke on
"Improvements in Radio Program-
ming." An especially enjoyable session
was visited by Mrs. Evangeline Baker,
Station KROY, who spoke on "Inter-
viewing" and interviewed one of the
members, F. C. Smith, principal, El
Dorado school, and a writer of religious
radio scripts.

The Sacramento AER was organ-

ized by Mrs. Kathleen N. Lardie in
the summer of 1945 while she was
directing the KFBK Radio Summer
School. Its goal at present is to main-
tain the original charter membership
of one hundred, to grow from there,
and to encourage good radio programs.

The present list of officers consists
of: Dr. Richard H. Reeve, *president*;
Thelma Root, *vice-president*; Sue Cox,
secretary; Gertrude Knoll, *treasurer*;
Margaret Harrison, George Skinner,
and Lloyd Sweetman, *additional board
members*.

For this year, an additional group
has been organized, called the Advisory
Council, made up of representatives
from each of the schools. The Council
meets with the officers to help plan the
work of the AER, and to report on ac-
tivities in the respective schools which
they represent.—THELMA ROOT, *pro-
gram chairman*.

Washington, D. C.

The December meeting of the Wash-
ington, D.C., AER was held December
5 in the Department of the Interior
Radio Studios. Mrs. Hazel Kenyon
Markel, president, introduced the
speakers.

Representatives of the nine radio
stations serving the area told of the
programs now on the air which might
be of special interest to the members
and of service to them in their class-
room activities. There was also a dis-
play of supplementary materials avail-
able to teachers.

Members were treated to a special
audition of the program on atomic in-
formation, *Deadline for Living*, pro-
duced by Shannon Allen and now be-
ing distributed by the NEA.

Mrs. Gertrude G. Broderick, AER
secretary, discussed AER's newest na-
tional activity—participation in
UNESCO.

Coming Events

Oklahoma Conference

The Annual Radio Conference on
Station Problems will be held at the
University of Oklahoma, Norman, and
in Oklahoma City, February 27 to
March 2, instead of March 6 to 9 as

announced in the December *AER
Journal*.

The dates were changed, according
to Dr. Sherman P. Lawton, coordinat-
or of radio, University of Oklahoma,
because of a conflict with the Asso-

ciation of Women Broadcasters' convention in New York.

"Programming in a Changing World" has been tentatively selected as the theme for the meeting. Questionnaires on proposed speakers and topics for discussion have been circulated among leaders and organizations in the radio field.

The Conference is attended annually by representatives of networks, stations, agencies, teachers, students, organizations, religious groups, and the general public. It provides a neutral sparring ground where these representatives may discuss professional problems. Eight hundred persons from the radio field attended the 1946 meeting.

Members of the national committee for the Conference are as follows:

M. H. Bonebrake, KOCY, Oklahoma City; Para Lee Brock, Atlanta Broadcasting company, Atlanta, Ga.; Rowland Broiles, Rowland Broiles Company, Fort Worth, Tex.; Martin Campbell, WFAA-KGK, Dallas, Tex.; Arthur Casey, WOL, Washington, D. C.; Peggy Cave, KSD, St. Louis, Mo.; Dr. W. W. Charters, Stephens College, Columbia, Mo.; Charles F. Church, KMBC, Kansas City, Mo.;

Jean Clos, WHAS, Louisville, Ky.; Bob Compton, WCAZ, Carthage, Ill.; Vernon G. Dameron, National Education Association, Washington, D. C.; Willard D. Egolf, Broadcast Management, Inc., Washington, D. C.; Robert Enoch, KTOK, Oklahoma City, Okla.; Ray K. Glenn, Glenn Advertising, Inc., Fort Worth, Tex.; Lee Hall, Carter Advertising Agency, Kansas City, Kans.; Leslie S. Hauger, Watts, Payne Advertising, Tulsa, Okla.; Edward J. Heffron, National Association of Broadcasters, Washington, D. C.; Robert B. Hudson, Columbia Broadcasting System, New York City; Grace Johnsen, American Broadcasting Company, New York City;

J. Soulard Johnson, KMOX, St. Louis, Mo.; Kenneth K. Kellam, KWKH, Shreveport, La.; Harold Kent, Kamehameha Schools, Honolulu, T. H.; Dorothy Lewis, National Association of Broadcasters, New York City;

Ben Ludy, WIBW, Topeka, Kans.; Monty Mann, Tracy Locke Company, Dallas, Tex.; Ken Miller, KVOO, Tulsa, Okla.; Jack N. Pitluk, Pitluk Advertising Company, San Antonio, Tex.; Harlow P. Roberts, Goodkind, Joice & Morgan, Chicago, Ill.; Lowe Runkle, Lowe Runkle Company, Oklahoma

City, Okla.; Tom Slater, Mutual Broadcasting System, New York, N. Y.; P. A. Sugg, WKY, Oklahoma City, Okla.; Russell W. Tolg, Batten, Barton, Durstine & Osborn, Inc., Chicago;

Dr. I. Keith Tyler, Ohio State University, Columbus, Ohio; Judith Waller, National Broadcasting Company, Inc., Chicago, Ill.; Earl Williams, KFAB, Omaha, Nebr.; and William O. Wiseman, WOW, Omaha, Nebr.

YMCA Script Contest

The Young Men's Christian Association, as a worldwide movement, announces its second annual Radio Script Contest, with an award of five hundred dollars in cash for the script that will help most, in the opinion of the judges, to stimulate in individuals a desire to live their everyday lives in a way that will help promote international peace.

The award will be given to the author of the script that best meets the objectives stated above. The winning script will also carry a guarantee of production. If other scripts are found acceptable they will be purchased by the YMCA at current market prices.

The contest is open to all writers, except employees of the YMCA and their families. Henriette K. Harrison, national radio director for the YMCA, states that rules for the contest will be available upon request by writing to the Radio Department, National Council of YMCAs, 347 Madison Avenue, New York 17.

The contest will close at midnight, January 31st, and all entries must be in on or before that date. Announcement of the winning script will be made the early part of March. The judges are: Samuel Moore, president, Radio Writers' Guild; Helen Sioussat, director of talks, Columbia Broadcasting System; Robert Saudek, director of public service, American Broadcasting Company; Frank Papp, producer-director, National Broadcasting Company; and Harper Sibley, chairman, International Committee, Young Men's Christian Association.

to facilitate better productions on the regular Wednesday evening *Your Schools* series on Elkhart's NBC station WTRC [1340 kilocycles]. This group of show-minded students decided to call themselves the "Workshop Players," replacing a former Radio English class which had made a good beginning. The present workshop includes recommended juniors and seniors with previous speech training and meets daily, the credit being counted as English.

Securing favorable public relations has always been the purpose of Elkhart's school broadcasts. At the outset four years ago news and speeches by staff members were offered; then came the plan of assigning various departments to be responsible for their own programs. This proved unsatisfactory, so until this year the Radio English class wrote and produced a weekly series of episodes showing the tribulations and joys of Janie Weber, typical high school senior, whose professional counterpart might easily have been recognized in *A Date With Judy*.

With this year's workshop came the plan of dramatizing scripts from the FREC, Kozlenko's collection, and other sources of well-known stories adapted for radio. Until a script writing class is feasible, it was decided that a small workshop group should produce good scripts already available and attract listeners by better showmanship than was previously possible. The present series runs from late September to March, with dramatic shows by the workshop alternating with music and interviews or discussions from the elementary and junior high schools. Recent dramatic programs have included "The Legend of Sleepy Hollow," a parody on the "Pied Piper,"



Three Elkhart, Indiana workshop students in their new studio [l to r]: PATRICIA NYE, PETE FLEMING, and BOB DILLON.

Radio Workshops

Elkhart, Indiana

Students of the Elkhart [Indiana] high school Radio Workshop had a new studio in which to rehearse their broadcasts beginning last September. Built in one corner of the speech classroom,

the studio will be equipped soon for broadcasting by direct wire as a result of a recent order by the Board of School Trustees.

The Radio Workshop was organized with the coming of the new studio

"The State Vs. Joe Miller," "Dust of the Road," and an original Christmas play written by one of the students. The NEA transcription, "Deadline for Living," was used on November 13 with many favorable comments.

Each year the workshop and music department cooperate to produce a 45-minute Christmas broadcast from the auditorium by direct wire, with the entire student body as the studio audience.

Idea Exchange

AER Backs Writing Awards

Radio script writing is on the way to popularity in high school equal to that of journalism. English teachers find students like to write scripts. Radio workshops are springing up like mushrooms and every workshop wants to do original work. All this is to the good. Furthermore, the youngster who writes a radio script will know better how to judge a radio program.

AER has now taken action to back this movement for more and better student radio writing. The October AER meeting, held during the School Broadcast Conference, endorsed cooperation with the Scholastic Writing Awards' nationwide radio script competition.

Full details on the expanded radio script writing awards appear in the Scholastic Writing Awards 1947 Rules Booklet recently sent to all AER members. This Booklet carries an announcement of AER cooperation.

When William D. Boutwell, former director, Radio Division, U. S. Office of Education, became coordinator of Scholastic Awards he found the radio awards inadequate. A single classification covered radio and one-act plays. After consultation with AER members he introduced the following new classifications with separate awards for each:

A. Radio dramas. Ten minutes or more playing time. Any topic. If script dramatizes some previously published material, give title, author, and publisher. Use works on which copyright has expired, where possible. Original stories will be given preference, other factors being equal. Three prizes: \$25, \$15, \$10.

B. Non-drama scripts. May be interviews, variety programs, continuity

A recent listening poll revealed that during one broadcast 10 per cent of the potential listeners were tuned to *Your Schools*. Over two-thirds of the persons in the sampling had their radios off at that time [6:30-6:45 p.m.].

With the workshop group as the nucleus, the Elkhart city schools are looking forward to the establishment of a series of in-school broadcasts to be utilized as a teaching tool in all of the city's 12 buildings.

for music, choral-verse, talks, dialogues, etc. Any radio form except the radio drama. Three prizes: \$25, \$15, \$10.

All scripts must follow standard radio form with opening and closing announcements, directions, and sound effects.

AER President Kathleen N. Lardie sees many values in student script writing:

In cooperating with *Scholastic Magazines*, in their Radio Script Award, we feel we have been given the opportunity to motivate this creative art among our students.

I sincerely hope that each one of us will promote interest and enthusiasm in this activity and that scripts from all parts of the country will be submitted. Student awards in this field will do much to promote education by radio.

Mrs. Lardie named Olive McHugh, director of radio, Toledo, Ohio, chairman of the AER committee on radio script writing. Handling the cooperative arrangements with Scholastic Awards will be one part of the work of this committee. Miss McHugh is well experienced in this field. She has guided many students in the art of script writing. Many of her students have won Scholastic honors.

In ten sections of the country students will have a chance to win regional as well as national honors. Following are newspapers which sponsor regional Scholastic Writing Awards: *The Pittsburgh Press*, Western Pennsylvania; *The Binghamton Press*, Southern Tier, New York State; *The Hartford Courant*, Eastern, Central, and Northern Connecticut; *The Birmingham Post*, Central Alabama; *The Erie Daily Times*, Erie, Pennsylvania, Area; *The Newport News Daily Press*, Virginia Peninsula Area; *The St. Louis Star-Times*, St. Louis Area; *The Detroit News*, Southeastern Michigan; *The*

Knickerbocker News, Albany and Northeast New York; and *The Newark Evening News*, Northern New Jersey.

Students who live in the readership areas of these newspapers must submit scripts for regional judging. In each of the ten regions, twenty awards for radio scripts are being offered—3 achievement keys and seven honorable mentions for each of the two classifications.

Scholastic always secures judges of top rank to pass on scripts. During the past year the judges were: Norman Corwin; Margaret Cuthbert, NBC; and Harold B. McCarty, director, Station WHA, University of Wisconsin.

William D. Boutwell is enthusiastic about this new AER project. He contends that:

More and better student script writing will further the cause of education by radio. In America, time on the air goes to the group that can hold an audience. If our students and teachers can learn to write good radio they will find the doors of their radio stations swinging wider open to them. They will also prepare themselves for the day when their own school systems will own and operate FM stations.

Copies of Scholastic Writing Awards Rules Booklets with full information on the radio awards can be obtained through sponsoring newspapers or from Scholastic Awards, 220 East 42nd St., New York 17.

New Radio Council Formed

Six colleges and universities of Greater Boston have cooperatively undertaken an ambitious project in adult education by radio under the auspices of the Lowell Institute, it was announced on November 15 by Ralph Lowell, trustee, Lowell Institute, and the presidents of Boston College, Boston University, Harvard University, Massachusetts Institute of Technology, Northeastern University, and Tufts College.

The new organization, named the Lowell Institute Cooperative Broadcasting Council, will present programs over Boston radio stations, which have enthusiastically endorsed its formation. The Council will make available to listeners of the Boston and New England area the unequalled cultural resources of its college and university members.

The director of the Council is Parker Wheatley, formerly radio director, Northwestern University, Chicago, and

until recently an Army major in charge of educational broadcasting for the Armed Forces Radio Service. George W. Slade, former educational director, Stations WBZ, Boston and WBZA, Springfield, is assistant director.

ISTC Completes Twelve Years

Indiana State Teachers College, Terre Haute, has completed its twelfth year of broadcasting over Station WBOW. During the year from July 1, 1945, to June 30, 1946, 315 broadcasts representing 4,720 minutes of radio time were presented, according to Dr. Clarence M. Morgan, director of radio.

The annual report, in mimeographed form, lists the following developments during the year:

[1] A continued intensive use of the facilities of WBOW;

[2] Additions to the *History in the Mak-*

ing transcriptions of events surrounding the surrender of Germany and Japan;

[3] Recordings of the Diamond Jubilee celebration;

[4] The establishment by the U. S. Office of Education of a transcription and loan center located in the Radio Division, Indiana State Teachers College;

[5] *Radio Ramblings*—a bulletin for men and women in the armed forces;

[6] New methods of program publicity;

[7] An extension of radio service to classes in Clinton, Indiana;

[8] Advisory service to Livingston Academy, Livingston, Tennessee;

[9] Research studies in the field of radio programming; and

[10] Planning for new studios as a part of the expansion program.

The following regular series were broadcast during the year: *Studio Orchestra*, *For Parents*, *Guidance Guideposts*, *Bookworm-Club-of-the-Air*, *Science Series*, *Places in the News*, *Story Princess of the Music Box*, *We, the Students*, *Speak*, and *Radio Workshop*. In addition, there were 18 other broadcasts totalling 265 minutes.

Current Recordings

Public Service Transcriptions

A new organization, Public Service Transcriptions, Inc., designed to provide radio broadcasters with a comprehensive set of public service programs, of network quality or better, at a reasonable price, was organized last Fall. Selden Menefee who, in early September, left the NBC University of the Air, where for eighteen months he had been arranging, writing, and sometimes moderating *Our Foreign Policy*, is executive director. The Advisory Board consists of twenty-five well-known leaders in radio education and in scientific and civic affairs, headed by such AER members as Dr. Belmont Farley, Dr. I. Keith Tyler, Mrs. Kathleen N. Lardie, and Mrs. Gertrude G. Broderick.

Mr. Menefee believes that he has the answer to the problem which many stations have in trying to devote an adequate amount of time to the discussion of public issues and other types of public service programs when too often such stations do not have the time, the staff, or the talent available to build public service shows which will attract, not repel, listeners.

Public Service Transcriptions, Inc., is building 15-minute programs in three series: *Uncle Sam Speaks*, *Issue of the Week*, and *Science and You*. The service for radio stations began

in mid-October and the programs were sold either separately or in a package of three, for periods of 13 weeks.

The organization has now accumulated a number of recordings that are still timely, and will sell or rent individual discs to educational radio stations and classroom teachers. Single recordings are available for educational use, on the radio or in the classroom, for \$7.50 per record side, postpaid. In the case of radio use the cost would be \$6 on a 13-week basis. Non-radio users can secure a refund of half the purchase price on return of the recording, prepaid and in good condition. All records are 16-inch, 33 $\frac{1}{3}$ rpm, unless the buyer specifies the 12-inch regular type.

Uncle Sam Speaks is a series of roundtable discussions of government policy in both the foreign and domestic fields, featuring policy-making officials and leading members of Congress. The program is scripted, but in very informal, conversational style. It features tough, challenging questions, and steers clear of high-flown talk and vague generalities. Stress is placed on what government policies and services mean to the average citizen.

Issue of the Week is a program built around timely, controversial questions, and features discussions *pro* and *con* by representatives of public organiza-

tions and members of Congress. The program stays close to the news. The main portion is scripted, but time is sometimes allowed for a few *ad lib* questions and answers.

Science and You consists of programs on current scientific developments, put in terms that will be easily understood by any highschool student. It deals with questions of special interest to the average listener. It is scripted and produced with the cooperation of the National Bureau of Standards, the Smithsonian Institution, the American Association for the Advancement of Science, Science Service, and other Washington agencies, both public and private.

The following PST offerings still current and available [as of December 1] can be secured by writing to Public Service Transcriptions, Inc., 1121 Vermont Ave., N. W., Washington 5, D. C.:

ISSUE OF THE WEEK AND UNCLE SAM SPEAKS

[1] "Is One World Possible?" Senator Elbert Thomas of Utah and Clarence K. Streit.

[2] "The Strike Situation," Kermit Eby, CIO, and T. W. Howard, U. S. Chamber of Commerce.

[3] "Is a Depression Imminent?" Gardiner Means, Committee for Economic Development, and Alfred Friendly, *Washington Post*.

[4] "Should Senator Bilbo Be Seated?" Clark Foreman, Southern Conference for Human Welfare, and Peter Edson, Scripps-Howard columnist.

[5] "Alaska—the 49th State?" Secretary of the Interior J. A. Krug, and George Sundborg, author of *Opportunity in Alaska*.

[6] "Can We Educate the Germans for Democracy?" Assistant Secretary of State William Benton, and Dr. Bess Goodykoontz, U. S. Office of Education.

[7] "The Future of Europe's Displaced Persons," Richard C. Raymond, Department of State, and Mrs. Louis Ottenberg, National Council of Jewish Women.

[8] "Can We Do Business with Russia?" Ernest Ropes, chief, and Henry Ware, deputy, Russian Division, U. S. Department of Commerce.

SCIENCE AND YOU

[1] "Can We Survive Atomic War?" William Higinbotham, Federation of American Scientists.

[2] "The Uses of Atomic Energy," Dr. Forest R. Moulton, American Association for the Advancement of Science, and Edward Wichers, National Bureau of Standards.

[3] "Rockets Away!" Colonel James Bain, U. S. Army Ordnance.

[4] "Jet Propulsion," Colonel R. S. Wilson and Lt. Colonel Bud Mahurin, both of the AAF.

[5] "The Smithsonian's First 100 Years," Dr. Alexander Wetmore, secretary, Smithsonian Institution.

[6] "Backstage at the Smithsonian," Dr. Matthew Stirling, chief, and Dr. Frank Roberts, deputy, Bureau of American Ethnology, Smithsonian Institution.

[7] "Sulfa: Is It a Wonder Drug?" Dr. Robert Herwick, medical director, Food and Drug Administration.

[8] "The Story of Penicillin," Dr. Henry Welch, director, Penicillin Division, Food and Drug Administration.

Alpha Epsilon Rho



Alpha, Stephens College—New Officers: Nan Snyder, *president*; Joanne Young, *vice president*; Evelyn Oltmanns, *secretary*; Ann Glascock, *treasurer*; and Hale Aarnes, *faculty sponsor*.

Seven members of the Alpha Chapter attended the national conference of Alpha Epsilon Rho, in Chicago, October 21-23. These girls did an original show written by Hale Aarnes, chapter sponsor and director, Radio Department, and produced by Kenneth Christiansen, honorary pledge. The show was a picture of day-to-day radio, much like a listener would hear it, and was written especially for the conference performance. The participants visited Television Station WBKB during their stay. They also attended a broadcast of the Breakfast Club, saw the equipment exhibit at the Palmer House, and made a tour through several of the radio stations.

At the Conference on College Radio held at Stephens, October 28-30, the members of the chapter aided the Radio Department by serving as hostesses to the guests, ushering, and assisting with registration. Honored guests included Judith C. Waller, honorary national president, Alpha Epsilon Rho, and Virginia Payne, the "Ma Perkins" of the radio serial.

On November 21, the chapter entertained Rush Hughes, the master disc jockey, now connected with Station KXOK, St. Louis. The show was open to the public and was witnessed by the students and staff of Stephens College and by townspeople and University of Missouri students. All arrangements were made by members of the chapter through Harry Renfro of Station KXOK. Mr. Hughes was entertained at dinner and luncheon the following day. A ballot was taken among Stephens girls to name the top five tunes on campus. The results were announced immediately preceding the show. Mr. Hughes' performance was in three parts: a poll of the top ballad singers of the popular world; a demonstration of the building of a jazz band; and a quiz contest open to the audience. Nan Snyder, chapter president, served as chairman.

The birthday of President James M. Wood, October 2, was the occasion for a show presented by the chapter for the entire school. The show was given as a part of the entertainment at the celebration luncheon.

Gamma, University of Minnesota—Three new members, Melwin John Cole, Madeline Mae Holt, and Raymond Paul Christensen, were initiated November 14 in the KUOM studios on the University of Minnesota campus.

When the St. Paul schools were closed because of a teachers' strike, Station KUOM

added many additional programs to its Minnesota School of the Air schedule, which is directed by Betty Thomas Girling. The first week, Gamma members and members of the Radio Guild took part in forty-two programs.

Several Gamma Chapter members took part in the University Theatre's productions of *The Skin of Our Teeth* and Sophocles' *Electra*.

Gamma Chapter is supplying the talent for a new children's program, *Lollypop Playhouse*, which is broadcast over Station KSTP and the Northwest Network every Saturday morning. The program is written and produced by Miss Girling.

Epsilon, Ohio State University—Carl Glade, *president*, is now writing a series of 15-minute radio plays entitled, *A Story of Barbed Wire*. The series starts in England, continues through some bombing missions over Germany, and finally ends behind the barbed wire of a German Prisoner of War camp in Germany.

A number of members and pledges are working at Station WOSU, Ohio State University.

Glenn Elstrom and Vice President Newton Mitzman are student directors of *Story-Time*, *Once Upon a Time in Ohio*, and *Boys and Girls of Bookland*. John Ginsler, Wayne Dawson, and Dorothy Rice do sound effects for these shows and for Alpha Epsilon Rho *Playhouse* shows.

Don Blauhut is student director for the Saturday morning programs sponsored by

Epsilon Chapter for students of Ohio State University who are not Alpha Epsilon Rho members. He is also assisting as student director of the Sunday *Playhouse*.

Jim Barry and Treasurer Marvin Homan have a 15-minute sports program daily over Station WOSU. Murray Lockard has a news and science program three days a week, as well as a musical program.

Glenn Elstrom and Tom Gleba are student announcers at Station WOSU.

Lambda, Purdue University—Ned Donahoe, Lewis Emmerich, Thomas McCrum, James Randall, J. Peter Smith, and Emil Szmyd were initiated November 17. Mr. Donahoe is the new faculty sponsor.

Mu, University of Nebraska—Besides regular broadcasts, Mu Chapter has arranged to have a guest speaker from one of the radio stations, KFOR or KFAB, once a month.

Betty Thomas Girling, Alpha Epsilon Rho regional vice president, and director, Minnesota School of the Air, Station KUOM, installed Mu Chapter at the first initiation ceremony November 7. Five new members, Dorothea Duxbury, Pat Heynen, Betty Jean Holcom, Pat Lathem, and Gloria McDermott, were initiated, and six new pledges were welcomed.

Questions concerning Alpha Epsilon Rho should be addressed to Dr. Sherman P. Lawton, *Executive Secretary*, Alpha Epsilon Rho, University of Oklahoma, Norman, Oklahoma.

Reviews

Professional Radio Writing. By Albert R. Crews. Boston: Houghton Mifflin Company. 1946. xii+ 473 pp. \$3.40.

Peter Dixon's 1931 book on radio writing, first in its field, has been followed by a dozen or more competitors; a new crop, of which Mr. Crews' book is one, is in the publishers' works. None of those now available is as effective a guide to the beginner in the craft as the craft deserves.

Professional Radio Writing, however, is likely to be of more use to the novice than any of its predecessors except Max Wylie's *Radio Writing* [now being revised]. Its organization is orderly: It progresses from "general considerations," such as the preparation and background of the radio writer and the peculiarities of the medium, through simpler script and continuity forms to the most involved and difficult type, the radio drama. It offers elaborate instruction in all the important script forms except news, a type not within its purview. And Mr. Crews indubitably knows effective scripts when he sees them.

But, unfortunately, he makes the reader work too hard. His writing is long-winded and repetitive; he manages often, in my opinion, to confuse the novice with pedantic advice, plethoric detail, and laborious progress toward the points he wants to make. Mr. Crews loves triplets: he offers three steps in "the business of writing," three classes of writers, three phenomena in the

process of writing, three purposes for which the radio writer needs to gain experience [all these before page 9] and so on. Sometimes he varies the list device by giving it four, or seven, or *n*, elements; the point is that its overuse becomes tedious. The long chapter on "aural writing"—much of which is worth saying—seems to me an especially good example of this tedium.

Mr. Crews has not, I think, described the "living-room character" of the radio audience as thoroughly as might be desired. His chapter on the consumer could stand a good deal more development.

When the book finally gets around to specific script forms, however, it becomes somewhat more satisfying. It offers sample scripts and script-excerpts to advantage, and I believe a careful reader will be able to sift considerable helpful advice from the eleven chapters devoted to general continuity writing and dramatic forms.

Mr. Crews is now production director of the central division of the National Broadcasting Company. He wrote the manual on which this book is based [as well as that out of which grew his recent *Radio Production Directing*] when he was chairman of the radio department of the Northwestern University School of Speech. Both books are notably improved over the original manuals, which were produced for use in the Northwestern-NBC Summer Radio Institutes.—MITCHELL V. CHARNLEY, professor of journalism, University of Minnesota.



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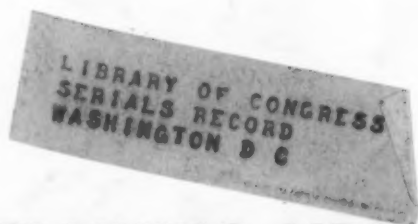
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